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**Shakespeare in Czech: A Comparison of Three
Translations of Hamlet**
**Shakespeare v českém jazyce: srovnání tří
překladů Hamleta**

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

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Introduction

The theme of my bachelor thesis is *Shakespeare in Czech: A Comparison of Three Translations of Hamlet*. The aim is to describe the differences and similarities of three variants of the translations. I chose three excerpts from the translations by Josef Václav Sládek, Zdeněk Urbánek and Jiří Josek.

I chose the three translators because of their style that is influenced by the time when they were translated, so there can be many interesting contrasts. I suppose Josef Václav Sládek's translation will be the most different because of the time of its origin. Zdeněk Urbánek's and Jiří Josek's translations will be probably translated more freely and will be closer to the contemporary reader by its form.

The thesis is divided into two parts; theoretical and practical. Firstly, I will mention a general theory of translation. A chapter about translation of drama, including a description of dramatic text itself, will be the second chapter of the practical part. The chapter will also include subchapters. The first subchapter will be focused on blank verse, the second subchapter will summarize a general theory of dramatic translation and the third subchapter shortly describes a verse line. I consider important to mention more information about the translation of dramatic texts, because drama differs significantly from other literary genres, and to translate a theatrical play requires a special approach.

The first chapter of the practical part will include the necessary information concerning the life and works of William Shakespeare. This chapter will be placed in the practical part, because it serves as a theoretical introduction to the analysis of the selected extracts from Shakespeare's tragedy *Hamlet*. The summary of the general characteristics, the plot, and the main characters of the tragedy, will be also mentioned in the first half of the practical part. The following chapter will contain several information about

the life of the chosen translators. The rest of the practical part will be the comparison of the three translations itself. I will focus particularly on the form and the choice of equivalents.

Theoretical and practical parts of the thesis will be supported by primary sources as well as a number of monographs, dictionaries, and scholarly articles.

The theoretical part and the analysis are predominantly based upon Jiří Levý's *Umění překladu* (The Art of Translation) because it describes the process of translation and deals with drama translation in detail. The last chapter summarizes results of the analysis.

1. Theoretical Part

1.1. General Theory of Translation

Translation is a fluent shift of information from a text in source language to a text of target language. The key role of a translator is to overcome the intercultural barriers. For the theory of translation are important particularly mutual relations, in which the meaning of a single detail depends on their relevance in broader context of a text, situation or culture.¹

Usually, it does not depend on language means that are used for the translation, i.e. if they are same or different, but on their function. If it is possible, the language means should have the same function in all aspects. This principle is called functional approach and nowadays, it is considered as the basic principle of translation.²

In her publication called *Překlad a překládání*, Dagmar Knittlová assumes that the basic component of a text is semantic component. It is expressed by lexical elements that are put in relation by grammatical system. The text contains denotational information, that is focused on factual situation, and connotational information, that is specified by functional stylistic and expressive character of linguistic expression. A pragmatic aspect is also considered as a significant component of the text. It is specified by relation between the linguistic expression and participants of communicative act.³

Translation should keep the character of communication, the author's intention and the type of addressees. It should deliver the information as

¹ KNITTLOVÁ, Dagmar. *K teorii i praxi překladau*. 2nd ed. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2000. p. 5

² KNITTLOVÁ, Dagmar. *Překlad a překládání*. 1st ed. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2010. p. 7

³ Ibid., pp. 7-8

accurately as possible from the point of content and form of the text. The addressee of the text in target language should react on the text in the same way as the addressee of the text in source language. The translations should be adapted to different stylistic norms and grammatic system of the target language.

1.1.1. Types of Translation

In her *Překlad a překládání*, Dagmar Knittlová mentions the following types of translation⁴:

- intralingual translation that has a character of repeating already written or said information in other words; it can be described as a certain process of lexical and syntactical synonymy and it can have a form of literal repeating of more complicated or periphrastic expressions;
- inter-semiotic translation that express information captured by a sign system through means of another sign system;
- interlingual translation (or translation proper) that expresses information captured by the source language through the target language without unwanted changes in context, form and style of the text;
- interlineal translation that is sometimes considered as an extreme kind of literal translation, because it does not respect the grammatic system of the target language and keeps only specifically linguistic information;
- literal translation that transforms lexical units regardless the set collocations or idioms of the target language, but respects the

⁴ KNITTLOVÁ, Dagmar. *Překlad a překládání*. 1st ed. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2010. pp. 15-17

grammatical system of the target language; the result is a mechanically translated text;

- free translation, in which the author's creativity is very visible, because the source text is sometimes just an inspiration, it is respected only peripherally, the author does not take into consideration the register or stylistic features of the source text and because of it, the target text can be deprived of aesthetic qualities; and
- communicative translation that is generally easier, clearer, adapted to a certain register of language and tends to undertranslation, i.e. using of more general expressions in more complicated parts of texts.⁵

In *Překlad a překládání*, Dagmar Knittlová differs also form-based translation that is oriented on the form of text, meaning-based translation, oriented on meaning of the text and idiomatic translation that uses natural formal means of the target language, so it sounds like the source text in another language.⁶ In her another publication about problematics of translation called *K teorii i praxi překladu* she mentions also semantic translation, that is more complicated, includes more details and tends to overtranslation, i.e. it is more specific than the source text and adds some information.⁷

Except of literal and free translations, Milan Hrdlička in his publication called *Literární překlad a komunikace* differs also adequate translation, in

⁵ KNITTLOVÁ, Dagmar. *K teorii i praxi překladu*. 2nd ed. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2000. p. 9

⁶ KNITTLOVÁ, Dagmar. *Překlad a překládání*. 1st ed. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2010. p. 16

⁷ KNITTLOVÁ, Dagmar. *K teorii i praxi překladu*. 2nd ed. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2000. p. 9

which the translator respects qualities of the source text, but translates the text from a perspective typical for a contemporary reader.⁸

1.1.2. Equivalence

In his *Literární překlad a komunikace*, Milan Hrdlička characterizes equivalence as a certain quality of a relation between the source and the target language and equivalent then as a mean, or a way, how to achieve the equivalence or its expression. He mentions several types of equivalence⁹:

- formal equivalence, that is focused on accuracy of the translation;
- dynamic equivalence, based on the principle of the same effect of the source and target texts of the reader;
- semantic equivalence, that is focused on transfer of content of the source text with no changes in stylistic and expressive features;
- pragmatic equivalence, based on the same effect on the reader;
- communicative equivalence, that means a relation between communication values of the text; and
- functional equivalence, that can be characterized as a functional concord of linguistic means of the source text and target text, that enables to transfer information.

1.1.3. Translation Methods

⁸ HRDLIČKA, Milan. *Literární překlad a komunikace*. 1st ed. Praha: Institut sociálních vztahů, 2003. p. 22

⁹ Ibid., p. 19

Translation methods are usually called transformations and can be divided into several basic kinds:

- transcription, at which is reproduced the sound form of foreign word, and transliteration, at which is reproduced the graphical form of the word, i.e. the word is rewritten by another alphabet;
- calque, i.e. literary translation;
- substitution, that is a replacement of original linguistic mean by another equivalent;
- transposition, i.e. necessary changes in grammar because of different language system;
- modulation, that means a change of a point of view;
- equivalence, the terms that in this case indicates using of stylistic and other means that differ from the source text, like expressivity, idioms or proverbs; and
- adaptation, i.e. replacement of a situation described in the source text by another situation.¹⁰

In both her publications, *Překlad a překládání* and *K teorii i praxi překladu*, Dagmar Knittlová mentions many other kinds of transformations. For instance, amplification (making the text wider), explicitation (adding some explaining information) and reordering (a change of word order).¹¹

¹⁰ KNITTLOVÁ, Dagmar. *Překlad a překládání*. 1st ed. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2010. p. 19

¹¹ Ibid., p. 20 / KNITTLOVÁ, Dagmar. *K teorii i praxi překladu*. 2nd ed. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta, 2000. pp. 14-15

1.2. Translation of Drama

Drama differs significantly from other literary genres and can be characterized as a text intended for reading or performing. Likewise, drama translation can be understood as text-centred, intended primarily for reading, or stage-centred, placing an emphasis on “staging issues”, primarily performability and speakability.

In the first case, the translator aims to reconstruct as well as preserve the source text as much as possible (to the most possible extent), considering the linguistic, literary and cultural demands of the receptor system. The target text is as similar as possible to the original text. However, the text-centred translation can also be used for theatre production. For example, Josef Václav Sládek's poetic and text-centred translations were used in Czech theatres since the time of its origin until the 1930s, when they were replaced by more modern Bohumil Štěpánek's translations.¹²

In the case of stage-centred translation it is important to take into consideration performability, speakability and other theatre requirements. A theatre translator should have a particular sense of theatre because he/she is a mediator between the play, actors and the audience. For example, the first translations of Zdeněk Urbánek can be characterized as stage-centred. In his publication called *České pokusy o Shakespeara*, (Czech Attempts at Shakespeare, 2012), Pavel Drábek divides basic criteria of drama translation into two groups: internal and external. Internal criteria include the ratio of translation to other translation, the ratio of translation to original text, evaluation of the translation as an individual dramatic work, and literariness and theatricality of the translation. External criteria comprise historical and social context of translation, connections

¹² MIŠTEROVÁ, I. A dbejte, ať vaši herci říkají jen to, co mají v textu: Shakespearovský překlad jako multidimezionální fenomén. In *Překlad jako lingvistický a lingvodidaktický problém*. Plzeň: Západočeská univerzita v Plzni, 2014. pp. 218-227

between the translator's work and staging contexts like a plan of production or type of the theatre, for which the text was translated.¹³

In the same publication, Pavel Drábek also defines following criteria of theatre translation:

- a. literary criteria;
- b. cultural criteria;
- c. acoustic criteria including all aspects connected with sound and sound qualities, like rhythm of blank verse or prose, euphony and cacophony, timbre of speech, ostension of language, i.e. anesthetization rate of spoken language and a measure of how much the audience listen the words as communication tool, and poetic function of the text;
- d. performing criteria including pronounceability, work with breath, rhythm of breath, gesticulation like a relation between the spoken word and physical interpretation on stage, individuation of characters, the measure of portraying a character and presence of dramatic characters on stage; and
- e. stage criteria, comprising for instance theatre acoustics, literariness, dramatic irony, consistency, dialogues and monologues, specification of a situation, the measure of possibilities of interpretation, involvement of the text to action and time division (dynamics of speech, dynamics of characters etc.).¹⁴

In general, dramatic text differs from other types of literary texts in several ways. Primarily, the dramatic text is not written from any point of view of a narrator describing a particular situation and behaviour of characters as it is, for example, in novels, but the situation can be described at the

¹³DRÁBEK, Pavel. *České pokusy o Shakespeara: dějiny českých překladů Shakespeara doplněné antologií neznámých a vzácných textů z let 1782-1922*. Brno: Větrné mlýny, 2012. p. 46

¹⁴ Ibid., pp. 54-63

beginning of the text, in a short introduction, or in a form of notes in the text. For describing behaviour of individual characters, including timbre of voice, expressions, gestures, etc., stage directions are usually used. The whole text of dramatic work is divided into acts, scenes, and to individual speeches, monologues and dialogues through which characters communicate.

Monologue is a kind of speech that does not require an immediate reaction¹⁵, most often used by one person, but it can be also used by a collective of speakers or chorus. In drama, monologues are usually used when characters speak to themselves, and are sometimes of longer extent. According to Chris Baldick, a dramatic monologue is “a kind of poem in which the speaker is imagined to be addressing a silent audience.” In contrast, a soliloquy is supposed to be “overheard” when the speaker is alone.¹⁶ Characters in monologues often present a kind of dilemmatic opposites.¹⁷

Dialogue is a form mostly of language interaction between at least two characters, or less often within one character using two voices.¹⁸ Theatre dialogue is a specific kind of speech which has three functional relationships:

- a. to a general norm of spoken language, where fluency of speech and scenic stylization of language play an important role;
- b. to audience and all other figures on stage; and

¹⁵ PROCHÁZKA, Miroslav. *Znaky dramatu a divadla. Studie k teorii a metateorii dramatu divadla*. 1st ed. Praha: Panorama, 1988. p. 44.

¹⁶ BALDICK, Chris, *Oxford Dictionary of Literary Terms*. 3rd ed. Oxford: Oxford University Press, 2008. p. 214.

¹⁷ STŘÍBRNÝ, Zdeněk. 1st ed. *Proud času. Stati o Shakespearovi*. Praha: Karolinum, 2005. p. 64

¹⁸ PROCHÁZKA, Miroslav. *Znaky dramatu a divadla. Studie k teorii a metateorii dramatu divadla*. 1st ed. Praha: Panorama, 1988. p. 49

- c. to the speaker as a dramatic figure.¹⁹

1.2.1. Blank Verse

As an unrhymed verse, usually written in iambic pentameter, blank verse, especially theatre blank verse, is the most important poetic form used in Czech culture particularly in translations.²⁰

Verse is a stylistic device which has an effect on the audience. It the most significantly participates on interpretation of the text. For example, gradation of expression or changes of tempo, that indicate the significance of parts that are hard to interpret and illustrate the character and situation.²¹

In his publication *Umění překladu*, Jiří Levý observes that during the historical development there were used particularly three pairs of opposing forms of verse, that can be explained on the following excerpt from the original text of *Hamlet* from act IV, scene 7:

- 1 *There is a willow grows aslant a brook*
- 2 *That shows his hoar leaves in the glassy stream.*
- 3 *Therewith fantastic garlands did she make*
- 4 *Of crow-flowers, nettles, daisies, and long purples, ...*²²

- I. Blank verse, in which the end of the line coincides with the end of a syntactic unit (end-stopped lines 1,2) and blank verse with enjambement (lines 3,4);
- II. Pure iambic blank verse (xXxXxXxXxX, lines 2,4) and blank verse with a dactyl (XxxXxXxXxX, lines 1,3);

¹⁹ LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. p. 146

²⁰ LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. p. 300

²¹ Ibid.

²² SHAKESPEARE. William. *Hamlet, Prince of Denmark. Hamlet, princ dánský*. Translated by Jiří Josek. 2nd ed. Praha: Romeo, 2007. p. 190

III. Blank verse with masculine ending (...xX, lines 1, 2, 3,) and blank verse with feminine ending (...Xx, line 4).²³

All syllabo-tonic verse systems share these morphological features, but semantic proportion of the individual opposing forms differs. In English verse, the contradiction between the rising and falling rhythm is weakened, words occur in larger groups and the syntactic structure is the most important. On the contrary, in Czech verse, the contradiction between the rising and falling beginning of the line is significant for the typology of blank verse. Obviously, Czech blank verse differs from the English blank verse. In English blank verse, the graduation of accent and semantic importance of words is more accurately specified by text. In an English dramatic text, apart from minor exceptions, all syllables are stressed or unstressed, whereas in a Czech text the first syllable of the words with more than one syllable is stressed and the second syllable of such words is unstressed, so the rest of the syllables are rhythmically ambiguous. The Czech language has from the point of accent less types of syllables than English language. In English text the hierarchy of accents has more grades than it has in Czech text.

In English blank verse, it is possible to use irregular arrangement of accents to achieve more noticeable structure of replica, whereas in Czech stressed and unstressed syllables are usually regularly changed.²⁴

Rhythmical base of English verse are the tops of accent and the number of unstressed syllables between them can be variable, so then several stressed syllables can stand next to each other (for example: xXxXXxXxX). The rhythm of English verse also predetermines the tempo of its individual parts.²⁵

²³ LEVÝ, Jiří. *Umění překlada*. 4th ed Praha: Apostrof, 2012. p. 301

²⁴ Ibid., p. 305

²⁵ Ibid., p. 306

In Czech verse, dividing on word units is more noticeable, whereas in English verse dividing on syntactic units is more noticeable. Czech verse is most often formed from semantically and phonetically individual words having more than one syllable and in English verse individual words, most often one-syllable words, group into sentence parts usually around one semantic centre.²⁶ It is also typical of the Czech blank verse that the word order significantly influences the meaning of the verse. In addition, the intonation of the Czech blank verse is more expressive than the intonation of the English blank verse that is quite calm and even monotonous.²⁷

Considering the blank verse from a point of view of William Shakespeare's works, it is necessary to mention, that his blank verse is characterized especially by frequent violation of the basic regular scheme of iambic pentameter. The violation occurs at the beginning and in the middle, as well as in the end of the scheme, so then there is created a high tension in rhythm and every verse can be excellent.²⁸

The blank verse of William Shakespeare underwent many changes during its development. Zdeněk Stříbrný in his publication called *Proud času. Stati o Shakespearovi* states that in the first Shakespeare's plays the blank verse was mostly regular, sometimes monotonous, tended to express one finished thought or scene in each verse and it was already adapted to individual characters or to the whole play. In the middle era of Shakespeare's works, blank verse was very diverse, it often exceeded from one verse to another one, but it still had a fixed form. During the climatic point of his career, Shakespeare's blank verse was under the weight of idea divided into shorter and larger pieces of stronger extent. For instance,

²⁶ LEVÝ, Jiří. *Umění překladu*. 4th ed Praha: Apostrof, 2012. p. 308

²⁷ Ibid., p. 311

²⁸ STŘÍBRNÝ, Zdeněk. *Proud času. Stati o Shakespearovi*. 1st ed. Praha: Karolinum, 2005. pp. 307-308

Hamlet according to the time of its probable origin, stands between the first and latest tragedies written by Shakespeare.²⁹

Sometimes, Shakespeare is also considered as a precursor of free verse. The development of Shakespeare's blank verse can be compared according to the raising number of feminine endings that add one more unstressed syllable to the usual ten blank verse syllables.³⁰ The Shakespeare's blank verse usually ends up with unstressed syllable, that is called a feminine ending (type -'x or -`x), or with stressed syllable, that is called a masculine ending (type -' or -`)³¹. The number of feminine endings is in the latest Shakespeare's plays close to 30 % of the whole number of endings in verses. Vilém Mathesius in his article *Poznámky o překládání cizího blankversu a o českém verši jambickém vůbec (Svému spoluredктору Bohuslavu Havránkovi k padesátinám)* came to conclusion that in the case of *Hamlet* the blank verse in the original text contains 23 % of feminine endings. In this article, Mathesius also compared translations by Josef Václav Sládek and Aloys Skoumal, and found out that the blank verse in Sládek's translation was from 12 % ended up with feminine endings and the blank verse in Skoumal's translation was ended up with feminine endings from almost 64 %³². It is visible that Shakespeare's blank verse in Czech also underwent many changes that depended on particular translators.

²⁹ MATHESIUS, Vilém. Poznámky o překládání cizího blankversu a o českém verši jambickém vůbec (Svému spoluredктору Bohuslavu Havránkovi k padesátinám). In: *Slovo a slovesnost*, 9(1), 1943. pp. 1-13 [Online]

³⁰ STŘÍBRNÝ, Zdeněk. *Proud času. Stati o Shakespearovi*. 1st ed. Praha: Karolinum, 2005. p. 308

³¹ MATHESIUS, Vilém. Poznámky o překládání cizího blankversu a o českém verši jambickém vůbec (Svému spoluredктору Bohuslavu Havránkovi k padesátinám). In: *Slovo a slovesnost*, 9(1), 1943. pp. 1-13 [Online]

³² Ibid.

In Czech, it is harder to use masculine endings, because of the distinctive character of vocabulary and word forms. To end up a verse by a stressed syllable, a Czech translator usually has to use a one-syllable word, a longer word with odd number of syllables or a prepositional phrase, in which stressed preposition with one syllable and the word it controls, create one unit with odd number of syllables. The main difference between Czech and English in possibilities of using masculine endings in verses is the ratio of types of words and phrase in vocabulary and continuous speech.

Other differences in endings of blank verse can be connected to rhythm. Diverse types of words suitable for masculine endings have various rhythmical effects. The words which have secondary accent on the last syllable can create only weak forms of ending, but one-syllable words and words with more syllables which have the main accent on the last syllable can, but not necessary create strong endings of verses³³.

In Czech translations, there can also be problems with distortion of word order. The distortion is ordinarily created if the blank verse is too regular, as it is for instance in the case of Josef Václav Sládek's translation who made the original quite free blank verse smooth and more regular. The distortion can also occur in verses ended up by one-syllable word.³⁴

1.2.2. Theory of Drama Translation

As seen from various points of view, translation of dramatic texts is complicated, especially when speaking about William Shakespeare's works since they are typically written in the form of blank verse.

³³ MATHESIUS, Vilém. Poznámky o překládání cizího blankversu a o českém verši jambickém vůbec (Svému spoluredктору Bohuslavu Havránkovi k padesátinám). In: *Slovo a slovesnost*, 9(1), 1943. pp. 1-13 [Online]

³⁴ Ibid.

As the theatre dialogue is intended for reading as well as for oral presentation and listening, the translator must (at the most basic sound level) pay attention to suitability of sound connections that can be pronounced with difficulty and sometimes easily misheard.³⁵ It is also effective to use shorter and complex sentences, because they can be spoken and perceived by listeners better than long and complex sentences.³⁶ Sometimes the solution of such a complicated syntax can be dividing of the original sentence into two or more less complicated sentences. For instance, in his translation of *Hamlet* (act I, scene 1), Zdeněk Urbánek used four shorter and more understandable sentences to solve the problem with complicated syntax:

³⁵ LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. p.146

³⁶ Ibid., p. 147

Original text, l. 1.	Zdeněk Urbánek (1966, 12)
<p>Horatio: <i>That can I –</i> <i>At least the whisper goes so: our last king,</i> <i>Whose image even but now appeared to us,</i> <i>Was as you know by Fortinbras of Norway,</i> <i>Thereto pricked on by a most emulate pride,</i> <i>Dared to the combat; in which our valiant</i> <i>Hamlet –</i> <i>For so this side of our known world esteemed</i> <i>him –</i> <i>Did slay this Fortinbras, who by a sealed</i> <i>compact</i> <i>Well ratified by law and heraldry</i> <i>Did forfeit with his life all those his lands</i> <i>Which he stood seized on to the conqueror;</i> 37</p>	<p>Horacio: <i>Snad já –</i> <i>nebo vám alespoň povím, co se šeptá.</i> – <i>Král Norů Fortinbras, hnán závistí</i> <i>a pýchou, vyzval kdysi na souboj</i> <i>našeho krále, jehož podobu</i> <i>jsme tady před chvílíčkou spatřili.</i> <i>Král Hamlet, proslulý svou odvahou,</i> <i>v souboji Fortinbrase usmrtil.</i> <i>Podle smluv i rytířského práva,</i> <i>ten, který prohrál, ztratil s životem</i> <i>i všechna území, jež ovládal.</i> 38</p>

Such a syntactical conversion enables the listener to understand the text better.

What often makes understanding of the text difficult is dividing the sentences into individual parts that stand next to each other, but they are located in sections distanced from each other, so the first part usually remains incomplete as for the meaning.³⁹

It is important that at first sight, or at first listening, it is easier to understand the collocations that are supposed to occur at certain order and connection. In other words, at the order and connection they usually occur. The audience understands the collocations worse, in case the words included in collocations do not occur together so often, or only exceptionally.⁴⁰

³⁷ SHAKESPEARE, William. *Hamlet, Prince of Denmark. Hamlet, princ dánský*. Translated by Jiří Nosek. 2nd ed. Praha: Romeo, 2007. p. 16

³⁸ SHAKESPEARE, William. *Hamlet*. Transl. Zdeněk Urbánek. 2nd ed. Praha: Orbis, 1966. p. 12

³⁹ LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. p. 148

⁴⁰ Ibid., p. 149

From the point of view of pronunciation and ability to be understood it depends much on developmental stage of language, especially as “a style of conversation”, which of numerous means of expression is considered as hard to pronounce. In the context of contemporary language, it concerns the means of expression of the old-fashioned literature.⁴¹ (For example, in the Czech language it includes participles, negative genitive and infinitives with – *ti*.)

1.2.2.1. Stylization

The text of a theatre play is not a closed language line, but rather a dynamical system of semantic impulses. Certain dramatic structures, for instance, situations and harmony of characters, are created with a help of another components of theatre display like actors or scene. It is rather about the main target of the theatre performance. Therefore, the relationship between the translator and the text is not static. The most important components of the text are changeable because in some cases exact semantic shade is the most important, whereas in other cases, intonation and the style of the text are more important.⁴²

The semantic shades are especially important in the parts that in some way qualify or characterize the characters, scene, or the way of interpretation of the individual replicas. That function is most visible particularly in stage directions. The semantic shades in stage directions typically qualify actor's gestures and the tone of his/her voice.

The main task of some parts of theatre dialogue, most often in exposition, is to qualify and characterize the figure of the speaker himself in exact way. For translator, it is usually important to try to resolve stylistically the first

⁴¹ LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. p. 149

⁴² Ibid., p. 175

replicas of the figure on stage, because they create his/her fundamental image to the audience.⁴³

Translation of the theatre play can have two functions; it can be used as a resource for reading or as a resource for production. In the case of a theatre adaptation, the quality of translation differs from the other one. The actor can usually take advantage of many acoustic tools that cannot be caught by the text itself, like stress or intonation, and has a possibility to use them to set right some stylistic lack of the translation.⁴⁴

The translator is usually supposed to translate with absolute accuracy and put stress on the language expression. The text plays not only the role of a tool, nor target, and its individual parts in various levels and specific ways participate in creating or “recreating” of the text of the play.⁴⁵

1.2.2.2. Verbal Actions

Drama is an action. That means that characters have their own aims they follow and the aims often diverge and therefore arise conflicts between the individual characters. Each character, knowingly or unknowingly, tries to affect the other characters to help him to achieve his aims, or at least not to be in his way. The effort to do this is shown in two types of actions:

- a. physical action, especially gestures and face expression,
- b. verbal action, i.e. replicas, their semantic contents and the way they are uttered.⁴⁶

On stage, replica should be uttered in obvious way. The script only approximately indicates the phonetic qualities of speech, but it is not able

⁴³ LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. pp. 176-177

⁴⁴ Ibid., pp. 177-178

⁴⁵ Ibid., p. 178

⁴⁶ Ibid., p. 163

to capture such qualities as tempo, intonation etc. A sentence construction can be partially used for indicating the qualities. The playwright in some way must induce the way of interpretation by the replica itself, or with a help of certain outer mean, i.e. stage directions.⁴⁷

Jiří Levý in his publication called *Umění překladu* assumes that in translation it is important to keep a specific energy of the source text, because the dialogue is a verbal action.⁴⁸

Contemporary translations are from this point of view in most cases more theatrical and better acceptable for readers than the translations from pre-war times.

Rhythm and rhyme can be also significant sources of scenic energy in the case of dramatic works written in verse.⁴⁹

1.2.2.3. Dialogue and Characters

As it was said, a theatrical dialogue is a system of semantic impulses, or some 'semantic energy' forming the rest of the components of theatre display into dramatic structures. Dialogue should contain so much semantic moments to be enough for creating realistic characters.

Linguistic nature of the characters indicated in dialogue is not always clear. The character can be sometimes described by the whole complex of national and social language signs. The complex is a product of historical development and social structures of the author's surroundings. When

⁴⁷ LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. pp. 163-164

⁴⁸ Ibid., p. 164

⁴⁹ Ibid., p. 165

translating into another language it is very hard to beware of linguistic distortion of the character.⁵⁰

Susan Bassnett in her publication called *Translation Studies* also assumes, that “...at all times the translator must hear the voice that speaks and take into account the ‘gesture’ of the language, the cadence rhythm and pauses that occur when the written text is spoken.”⁵¹

Stylization of translator should follow from his/her idea about the nature of the character and its development. Each role has its own perspective. The character and its relationships to other characters develops during the whole play and features are supposed to be hidden in the beginning. However, the translator is familiar with the whole development and sometimes erroneously uses his knowledge already in first scenes.⁵²

1.2.3. Verse Line

The basic unit of verse is a partial motive rather than a deeply developed thought. Syntactical relations of the verse are weakened by several dividing factors. For example, syntactical flow in the verse is commonly interrupted by verse borders and its individual parts are connected by rhymes and other kinds of formal parallelisms. The language of the verse has its own characteristic lexical features for word-naming in verse is chosen according to a form. Shorter and less syllabic words are typically used in verse because they can be easily placed in metrical scheme that plays a significant role.⁵³

⁵⁰ LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012 p. 170

⁵¹ BASSNETT, Susan. *Translation Studies*. 3rd ed. London: Routledge, 2002. p. 121

⁵² LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. p. 171

⁵³ Ibid., pp. 203-204

However, one thought formulated in various languages as a rule takes a different quantity of syllables. The different semantic density of the source language and the target language causes problems in translation, so the translators are pressed to use various means to equalize the differences in pithiness of verse line. For example:

- a. using shorter words when choosing between several synonyms;
- b. putting several meanings into one or leaving some partial meanings of the source text;
- c. widening the number of verse line; or
- d. adding one or more additional syllables (for instance using female ending instead of male ending).⁵⁴

All the means mentioned above can influence the interpretation of the verse as whole. Taking into consideration individual languages, Czech has a lower semantic density than English.

The difference in semantic density also affects the metrum on the base of stylistics and historical traditions. Two same metrum in two different languages differ.⁵⁵

In the case of many Shakespeare's verse lines whose character can be in Czech more easily kept by using so called alexandrine, a typical twelve-syllable verse of translations of poetry having a stress at the end of the verse or half-verse.⁵⁶ Five feet verses are kept in theatre blank verse for which alexandrine is too symmetric and stylized.

Modern Czech translations keep features like strophic composition, rhyme order, metric scheme etc. as a rule. For example, Czech iambic verse keeps odd unstressed syllables as well as stressed syllables. In the case of sentence and verse ratio, Czech translators follow the source text, unlike

⁵⁴ LEVÝ, Jiří. *Umění překladau*. 4th ed. Praha: Apostrof, 2012. pp. 210-212

⁵⁵ Ibid., p. 212

⁵⁶ Ibid., p. 315

the case of rhythmical outline of verse line, where translators most often keep the translation constant without following the source text.⁵⁷

⁵⁷LEVÝ, Jiří. *Umění překladu*. 4th ed. Praha: Apostrof, 2012. pp. 214-215

2. Practical Part

2.1. William Shakespeare

William Shakespeare is often considered as the most significant writer of all time. He was born in 1564 in Stratford-upon-Avon and as the day of his death is usually considered 23rd April 1616. When he was 18 years old, he got married to Anne Hathaway, with whom he had three children, Susanna and twins Judith and Hamnet.

At the beginning of his career he worked as an actor for several theatre companies and he became also playwright and poet. In the year 1594, he became a shareholder of theatre company called the Lord Chamberlain's Men, later known as the King's Men, and in the year 1599⁵⁸ he became a co-owner of the theatre The Globe.

It is generally considered, that in the early period of his work he wrote mainly comedies and histories, then mainly tragedies, in the final years of his work also tragicomedies and sometimes collaborated with other playwrights.⁵⁹

To his famous histories belong *Henry IV* (Part I and Part II), *Henry VI*, *Richard II*, *Richard III* and *King John*. He wrote many comedies including *The Taming of the Shrew*, *As You Like It*, *Comedy of Errors*, *Love's Labour's Lost*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Measure for Measure*, *Much Ado About Nothing*, *The Two Gentlemen of Verona*, *All's Well That Ends Well*, *Twelfth Night* and *The Merry Wives of Windsor*. To his tragedies belong *Romeo and Juliet*, *Macbeth*, *Othello*, *King Lear*, *The Merchant of Venice*, *Titus Andronicus*, *Troilus and Cressida*,

⁵⁸ BROCKETT, Oscar G. *Dějiny divadla*. Translated by Milan Lukeš. 8th ed. Praha: Lidové noviny, 1999. p. 190

⁵⁹ Ibid., pp. 190-191

Julius Caesar and of course *Hamlet*. He wrote also romances including *The Winter's Tale*, *Cymbeline* or *The Tempest*. To his poems belong *Venus and Adonis*, *The Rape of Lucrece*, *Shakespeare's Sonnets* and several others.

2.2. Hamlet

The Tragedy of Hamlet, Prince of Denmark, sometimes shortened as *Hamlet*, is the longest play by William Shakespeare. It is written under the influence of Elizabethan period and the date of its probable origin is between 1600-1601.⁶⁰

The play is written in blank verse. The language of the text is formal and there occur archaisms and inversion of word order. In the text are used stage directions.

The play is divided into five acts and its plot is set in the Kingdom of Denmark on the castle of Elsinore. The main characters are:

- *Hamlet*, prince of Denmark, who is in love with Ophelia, after the death of his father became depressed and when he finds the truth about the death of his father, he swears himself that he will take a revenge; he represents a strong, brave character and his philosophical thoughts are probably the best parts of the whole play;
- *Claudius*, King of Denmark and Hamlet's uncle who killed the old King Hamlet;
- *Gertrude*, the Queen of Denmark, Hamlet's mother, who almost immediately after the death of Hamlet's father married Claudius;
- *The ghost* of the dead King, Hamlet's father;
- *Polonius*, councillor of State, a friend and confidant of Claudius;

⁶⁰ BROCKETT, Oscar G. *Dějiny divadla*. Translated by Milan Lukeš. 8th ed. Praha: Lidové noviny, 1999. p. 190

- *Ophelia*, daughter of Polonius, who is in love with Hamlet and later is confused about his behaviour and harmed;
- *Laertes*, brother of Ophelia, who participates in a trap on Hamlet;
- *Horatio*, Hamlet's friend and confidant;
- *Rosencrantz* and *Guiltenstern*, courtiers and former schoolfellows of Hamlet;
- *Marcellus*, *Bernardo* and *Francisco*, members of the King's Guard, who saw the ghost of the dead King first;
- *Reynaldo*, a servant to Polonius;
- *Fortinbras*, Prince of Norway;
- *Voltemand* and *Cornelius*, Danish councillors and ambassadors to Norway; and
- *Osric*, a courtier.

To other characters belong: players, who are asked by Hamlet to play a theatre play; a priest, gentlemen of the Court, grave diggers, a captain of Fortinbras's army, English ambassadors and many lords, ladies, sailors etc.

The story begins at the Elsinore castle when members of the King's Guard see a ghost of the dead King and Hamlet's father. They tell about it to Hamlet and he joins them next night because he wants to see the ghost also. In the middle of the night, the ghost appears and Hamlet finds out that his father did not die because of poisonous snake, but because Claudius poured poison into his ears. At the same time, the ghost also tells Hamlet to take a revenge for him, but not to harm his mother.

After this experience, Hamlet is full of hatred and starts to behave in a strange way. Claudius begins to be suspicious and afraid that Hamlet could know about his crime, so he asks Polonius to find the reason of Hamlet's behaviour. Polonius sends Ophelia to Hamlet and she tries to calm him down, but Hamlet behaves even more resentful and sends her away.

Hamlet pretends madness and organizes a theatre play describing the truth about the old King's death. Hamlet carefully watches Claudius's reaction during the play. Claudius definitively admits his guilt by running away. Hamlet follows him and finds him praying. He is decided to kill Claudius, but then he realizes that if he killed him right now, his soul would have gone straight to Heaven. He changes his mind and goes to Gertrude's room.

Hamlet speaks to his mother and blames her. Polonius is hidden under the curtain and listens to their dialogue. Hamlet assumes, that the person hidden under the curtain is Claudius and he kills Polonius by mistake. Claudius then sends Hamlet to England.

Meanwhile Hamlet is away, Ophelia gets mad and drowns herself. Hamlet returns just in the moment of her funeral. Laertes blames Hamlet for her death and challenges him for a fight. Claudius wants Hamlet to be defeated, so he poisons the Laertes's sword. For the case of Hamlet's victory, he prepares a glass of poisoned wine. During the fight, the Queen drinks the glass of poisoned wine and dies. Hamlet wins and before Laertes dies, he reveals him that it was Claudius who poisoned his sword and the glass of wine. Hamlet kills Claudius without hesitation and immediately after it, he dies himself.

The end of the play is a usual end of Shakespeare's tragedies – all main characters died. The theme of the play is not original, but borrowed. What makes the play so special is the Shakespeare's language.

2.3. Translators

2.3.1. Josef Václav Sládek

Josef Václav Sládek was born in 1845 in Zbiroh as a son of a bricklayer. Besides being a translator, he was also a writer, poet and journalist. He studied at comprehensive school and later studied natural sciences in

Prague. In 1869, he left for the United States of America, where he lived for two years and worked as educator, teacher, editor and because of his bad financial situation also as a workman. These two years abroad influenced his future work in very many ways. Since he returned from abroad, he occupied mainly with Anglo - American literature for the rest of his life.

In 1879, he became a co-publisher of *Lumír* journal in which he from 1877 also worked as editor. He published his poems and articles in other journals as well, for example in *Květy*, *Světlozor* and *Osvěta*.

He was married twice. The first wife Emílie Nedvídková died and with the second wife Marie Veselá he had a daughter Helena. He died after a long disease in 1912 in Zbiroh.

Josef Vácav Sládek translated 33 from 37⁶¹ dramas of William Shakespeare. His translations are longer than the source texts. He tried to achieve a maximum accuracy to the source text. As a result, his translations are rather text-centred.

2.3.2. Zdeněk Urbánek

Zdeněk Urbánek was a Czech editor, translator, pedagogue, journalist and writer. He was born in 1917 in Prague and died in 2008 also in Prague. He studied at comprehensive school and then studied Czech and English languages at Faculty of Arts on Charles University in Prague.

After the close of universities, he worked as an editor in publishing house *Evropský literární klub*. Later, he shortly worked in journal *Svobodné slovo*

⁶¹ DRÁBEK, Pavel. *České pokusy o Shakespeara: dějiny českých překladů Shakespeara doplněné antologií neznámých a vzácných textů z let 1782-1922*. Brno: Větrné mlýny, 2012. pp. 145-157.

and as dramatic secretary of council of arts in *Československý státní film*. He contributed to many journals about drama with his translations.

He was also prohibited as an author because he signed Charta 77. In that times, his works were published only in exile journals about literature or under the names of his friends in some official journals. He could return to his job of journalist in 1989 and then he started to write articles for *Lidové noviny*. In 1993, he was honoured in Israel for hiding several Jewish girls during the World War II. He also was a rector of Academy of Arts in Prague.⁶²

His translations are less complicated than the source texts, because he tried to translate in contrast to the rather text-centred translations created before the World War II. His language signalizes that his translations are rather stage-centred.

2.3.3. Jiří Josek

Jiří Josek is a Czech translator, editor, publisher and director who was born in 1950 in Brno. He studied Czech and English languages at Faculty of Arts on Charles University in Prague and already during his studies he was working as interpreter. Until 1989 he worked as editor in department of Anglo-American literature in publishing house *Odeon* and until 2011 he worked as a pedagogue in the Institute of Translation of the Faculty of Arts on Charles University in Prague. In the years 1993-1996 he was a guest lecturer on Cornell University in New York.

He actively translates also American and English musicals. In 1998, he became publisher and founded publishing house *ROMEO*. Up to

⁶² DRÁBEK, Pavel. *České pokusy o Shakespeara: dějiny českých překladů Shakespeara doplněné antologií neznámých a vzácných textů z let 1782-1922*. Brno: Větrné mlýny, 2012. pp. 203, 228.

nowadays, the publishing house published 25 of Shakespeare's plays and Sonnets, that were translated by him.

In 1999, Jiří Nosek directed production called Hamlet in the Theatre of Petr Bezruč in Ostrava and in 2000 he received a prestigious Jungmann's Prize for his translation of Hamlet.⁶³

Jiří Josek's translations are closer to the current language and they are rather stage-centred.

2.4. Comparison

2.4.1. To Be, or Not To Be

Original text, III. 1.	Josef Václav Sládek (1916, 85)
<p>HAMLET: <i>To be, or not to be; that is the question:</i></p> <p><i>Whether 'tis nobler in the mind to suffer</i></p> <p><i>The slings and arrows of outrageous fortune,</i></p> <p><i>Or to take arms against a sea of troubles,</i></p> <p><i>And, by opposing, end them. To die, to sleep –</i></p> <p><i>No more, any by a sleep to say we end</i></p>	<p>HAMLET: <i>Být, čili nebýt, -ta jest otázka: -</i></p> <p><i>víc důstojno-li ducha trpěti</i></p> <p><i>od střel a praků zlého osudu,</i></p> <p><i>neb ozbrojit se proti moři běd</i></p> <p><i>a ukončit je vzpourou. – Umřít, -</i></p> <p><i>spát; - nic víc; - a spánkem,</i></p> <p><i>řekněm, - ukončit</i></p> <p><i>bol srdce, tisíc přirozených ran,</i></p> <p><i>jichž tělo dědicem, - toť skonání,</i></p> <p><i>jak si ho vroucně přáti. – Umřít, -</i></p> <p><i>spát;</i></p>

⁶³ DRÁBEK, Pavel. *České pokusy o Shakespeara: dějiny českých překladů Shakespeara doplněné antologií neznámých a vzácných textů z let 1782-1922*. Brno: Větrné mlýny, 2012. pp. 205, 224, 255.

<p><i>The heartache and the thousand natural socks</i></p> <p><i>The flesh is heir to – 'tis a consummation</i></p> <p><i>Devoutly to be wished. To die, to sleep. To sleep, perchance to dream. Ay, there's the rub,</i></p> <p><i>For in that sleep of death what dreams may come,</i></p> <p><i>When we have shuffled off this mortal coil,</i></p> <p><i>Must give us pause. There's the respect</i></p> <p><i>That makes calamity of so long life, For who would bear the whips and scorns of time,</i></p> <p><i>Th' oppressor's wrong, the proud man's contumely,</i></p> <p><i>The pangs of disprized love, the law's delay,</i></p> <p><i>The insolence of office, and the spurns</i></p> <p><i>That patient merit of th' unworthy takes,</i></p> <p><i>When he himself might his quietus make</i></p> <p><i>With a bare bodkin?⁶⁴</i></p>	<p><i>spát, - snad že snít! – ah – tady vázne to: -</i></p> <p><i>neb jaké sny as mohou přijíti v tom spánku smrti, když jsme setřásli</i></p> <p><i>svá pouta smrtelná, - v tom váháme;</i></p> <p><i>toť ohled, kteří daří neštěstí tak dlouhým životem, neb, kdož by chtěl</i></p> <p><i>nést bičování dob a výsměšky, kdo útisk mocných, pyšných pohrdu,</i></p> <p><i>hlod lásky zhrzené, zpráv průtahy, a řádu svévoli a ústrky,</i></p> <p><i>jež snáší trpělivá zásluha od nehodných, když sám si může dát</i></p> <p><i>mír pouhou jehlou?⁶⁵</i></p>
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⁶⁴ SHAKESPEARE, William. *Hamlet, prince of Denmark. Hamlet, princ dánský*. Translated by Jiří Josek. 2nd ed. Praha: Romeo, 2007. pp. 104-106

⁶⁵ SHAKESPEARE, William. *Hamlet, králevic dánský*. Jubilee ed. Translated by Josef Václav Sládek. Praha: Otto, 1916. p. 85

Zdeněk Urbánek (1966, 74-75)	Jiří Josek (1999, 105-107)
<p>HAMLET: <i>Být nebo nebýt. Jak to rozhodnout?</i></p> <p><i>Je důstojnější mlčky sklonit hlavu před potupnými šípy osudu, nebo vzít zbraň a přival trápení ukončit navždy vzpourou? – Zemřít, spát, a dost, už nebýt! V spánku najít klid po strastech duše, po tisíci ranách strpěných za živa. To by byl cíl, po jakém možno toužit – zemřít, spát! Spát – snad i snít! To je překážka: sny, které možná přijdou v spánku smrti, až unikneme trýzním v tomto světě, nás nutí váhat – proto žijeme tak dlouho, třeba v neštěstí. Vždyť kdo by jinak snášel bičující výsměch, bezpráví mocných, křivdy nadutých, tupení lásky, nespravedlnost, sprostotu úřadů a drzou pěst, s níž bezectnost se vrhá na schopné, Kdybych jen věděl, že mu rána dýkou zajistí oddech.⁶⁶</i></p>	<p>HAMLET: <i>Být, nebo nebýt? Tak se musím ptát!</i></p> <p><i>Je důstojnější trpělivě snášet kopance, rány, facky osudu, nebo se vrhnout proti moři útrap a rázem všechno skončit? Zemřít, spát!</i></p> <p><i>Nic víc. Ten spánek uspí bolest srdce, ukončí všechna trapná trápení lidského těla. Jaké větší přání by člověk mohl mít? Spát, zemřít, nebýt.</i></p> <p><i>Ve spánku snad i snít. Tady to vázne.</i></p> <p><i>Jaké sny zjevují se po smrti, když vyvlékli jsme se z tělesných pout?</i></p> <p><i>Při tomhle couvnem. Tahle okolnost nám prodlužuje dlouhé přežívání. Protože kdo by strpěl krutost světa, svévoli tyranů a posměch blbců, zhrzenou lásku, nedobytné právo, nadutost úřadů, závislost malých, s níž ničí všechno, co je přerůstá,</i></p>

⁶⁶ SHAKESPEARE, William. *Hamlet*. Translated by Zdeněk Urbánek. 2nd ed. Praha: Orbis, 1966. pp. 74-75

	<i>kdo by to snášel, kdyby stačilo jen jednou bodnout a mít rázem pokoj?</i> ⁶⁷
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The excerpt is taken from the scene where Ophelia is sent to Hamlet to find out the reason of his strange behaviour and she finds him immersed in thoughts. In the extract, Hamlet thinks about life and death and if it is better to live or to die.

The source text consists of six sentences. Josef Václav Sládek divided his translation into just three sentences, Zdeněk Urbánek into nine and Jiří Josek into thirteen. By linking into just three sentences, Sládek's translation is less expressive and the long sentences can make understanding of the text more difficult for readers. Jiří Josek's translation is by dividing into thirteen sentences much more easily readable and understandable. In addition, it is visible, that the text would be more convenient for stage, because also the length of sentences can give an expression and easily enables the reader to imagine how the text would look like if it was interpreted by an actor.

In connection to this, it is important to mention also the function of punctuation marks. Both Urbánek's and Josek's translations use more punctuation marks than Shakespeare and Sládek. The punctuation marks also put expressivity into the text. That is another factor signaling that the two translations are rather suitable for a stage production. The punctuation marks can help reader to imagine intonation of the actor's voice.

The translation of Josef Václav Sládek is very poetic. It rather resembles a poem than a drama text by its form. There are many literary (*čili, běd, bol, jichž, svévůle, ústrky, výsměšky*) and archaic expressions (*jest, tot', neb,*

⁶⁷ SHAKESPEARE, William. *Hamlet, prince of Denmark. Hamlet, princ dánský*. Translated by Jiří Josek. 2nd ed. Praha: Romeo, 2007. pp. 105-107

kdož). There occur archaistic suffixes of verbs, for instance: *důstojno-li*, *trpěti*, *přijíti*. A strong deformation of word order also occurs in Sládek's translation. That is very archaistic itself. Such distinct change of word order seems very unnatural for a contemporary reader and it complicates understanding of the text as well.

Sládek tried to maintain the text as accurate as possible. It is visible from his choice of equivalents and syntax. On the basis of this it can be said, that in his translation occurs particularly formal equivalence. The kind of equivalence is focused on accuracy of the translation, as was mentioned in Chapter 1.1.2. The copious metaphors of the source text are also most visible in Sládek's translation. His translation is rather text-centred because of its complicated pronunciation as well.

Zdeněk Urbánek's translation is unlike the translation of Josef Václav Sládek more fluent and easier to understand. The translation is still poetic and its word order is more natural for a contemporary reader. The translation is generally easier, clearer and keeps the aesthetic qualities, form and meaning of the source text. It respects the grammatic system of the target language well, so the result is not so mechanically translated text.

Urbánek tried not to translate the whole text literally, but used more creativity to express the content of the source text. It can be said that his translation bears some features of free, literal and even communicative translations. The content of the source text is translated with no significant changes in stylistic and expressive features and despite it is not translated so accurately as the Sládek's translation, it still has the same effect on the reader. On the basis of this, it can be said, that there are used semantic and pragmatic equivalences, that are described in Chapter 1.1.2.

The translation of Jiří Josek is from several points of view similar as the Urbánek's translation. It is also easier, clearer and keeps the meaning of the source text. It respects the grammatic system of the target language

and the word order is natural for a contemporary reader as well. One of several differences between the translations is in linguistic expressions. Jiří Josek uses some literary expressions as well as colloquial (*facky, couvnem*) and even pejorative expressions (*blbců*). That makes his translation much more expressive than Urbánek's and Sládek's translations and it is not so poetic. However, he respects the basic qualities of the source text, but translates it from a perspective more usual for a contemporary reader. This kind of translation is called adequate translation, as it is described in Chapter 1.1.1.

Some of the main differences between the three translations are easily visible already in the famous beginning of the Hamlet's replica "*To be, or not to be; that is the question:*". Josef Václav Sládek translated it as "*Být, čili nebýt, - ta jest otázka: -*". In this short excerpt are already two expressions that could be confusing for a contemporary reader. Firstly, a word "*čili*" is nowadays understood rather as "*neboli*", that has a meaning of specification in Czech. The word is not so convenient from a semantic point of view. Secondly, the expression "*ta jest otázka*" is unnatural for a contemporary reader from the grammatic point of view. Instead of the word "*ta*" would be nowadays more natural to use "*to*". That means to use neuter gender instead of feminine.

As it was already mentioned, both Urbánek's and Josek's translations are from a grammatic and semantic points of view much closer to the contemporary reader. Urbánek translated the part as "*Být nebo nebýt. Jak to rozhodnout?*" and Josek translated the part as "*Být, nebo nebýt? Tak se musím ptát!*". Both divided the part into two sentences. Both translated the first sentence in the same words, but with a different punctuation, and both used free translation to translate the second sentence.

Urbánek first used declarative sentence and interrogative sentence used as second. Josek used first interrogative sentence and exclamatory sentence as the second. That can give an impression that Hamlet is more

closed to himself. The Urbánek's solution can give the impression that the reader is included into action and when reading the Hamlet's monologue, he/she is supposed to think about the question with Hamlet. I assume, that in case of stage production, this could be a way how to start contact with the audience.

Both Urbánek and Josek ended up the following sentence with a question mark. Sládek followed the source text again and used a period. He also translated the part *"The slings and arrows of outrageous fortune"* quite literary as *"střely a praky zlého osudu"*. Urbánek generalized the part and included it into one expression: *"potupné šípy osudu"*. Josek used amplification, that is described in Chapter 1.1.3., and translated the part with three expressions: *"kopance, rány, facky osudu"*. It can be also said, that the concretized the part.

Interesting is also the final passage of the excerpt. Josef Václav Sládek translated it as *"když sám si může dát mír pouhou jehlou?"* and for the word *"bodkin"* used a direct equivalent. However, for a contemporary reader it could be quite confusing expression in the used collocation. Zdeněk Urbánek translated it as *"kdybych jen věděl, že mu rána dýkou zajistí oddech."* and for the word *"bodkin"* used more convenient equivalent *"dýka"*. Jiří Josek in his translation left out the word *"bodkin"* and translated it with a help of a verb: *"kdyby stačilo jen jednou bodnout a mít rázem pokoj?"*.

2.4.2. Suit the Action to the Word

Original text, III. 2.	Josef Václav Sládek (1916, 91-92)
HAMLET: <i>Be not too tame, neither; but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this</i>	HAMLET: <i>Ale také příliš krotcí nebudte; vaše vlastní rozvaha budiž vám učitelkou. Posunek přizpůsobte slovu a slovo posunku</i>

<p><i>special observance: that you o'step not the modesty of nature. For anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is to hold as 'twere the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others.</i>⁶⁸</p>	<p><i>a tím zvláštním zřetelem, abyste nepřekročili míru přírody; neboť vše, co přehnáno, vymkne se z účelu hry, jejížto cíl od počátku i nyní byl a jest držeti jaksi zrcadlo před přírodou, ukázati ctnosti její vlastní rysy, satíře její vlastní obraz a věku i veškerému času jeho tvar i otisk. To, když přehnáno, neb sehráno chabě, třeba nevědomce rozesmálo, moudré pohorší a úsudek jednoho z těchto v mínění vašem více váhy míti musí, než plná hlediště jiných.</i>⁶⁹</p>
Zdeněk Urbánek (1966, 80-81)	Jiří Josek (1999, 113-115)
<p>HAMLET: <i>Nepřehánějte ani umírněnost, řiďte se vlastním citem, aby se pohyb hodil k slovům, slova k pohybům a zvláště setrvejte v mezích jemné přirozenosti: cokoli tyto meze</i></p>	<p>HAMLET: <i>Ale hrát moc při zdi taky není dobře. Nechte se vést citem. Ať gesto odpovídá slovu a slovo vychází z jednání. A dávejte pozor hlavně na jedno, abyste byli přirození. Protože jakákoli</i></p>

⁶⁸ SHAKESPEARE, William. *Hamlet, prince of Denmark. Hamlet, princ dánský*. Translated by Jiří Josek. 2nd ed. Praha: Romeo, 2007. pp. 112-114

⁶⁹ SHAKESPEARE, William. *Hamlet, kralovic dánský*. Jubilee ed. Translated by Josef Václav Sládek. Praha: Otto, 1916. pp. 91-92

<p><i>překročí, převrací smysl herectví, které od původu mělo a má podnes jako cíl nastavit zrcadlo dějům světa, důstojnosti předvést, v čem spočívá, ukázat směšný obraz drzé nafoukanosti a celé době, se vším, so s ní hýbe, odhalit její podobu a mravy. Když tohle vyjádříte přehnaně nebo zas příliš ztlumeně, budou se nedouci smát, to ano, ale bystrého diváka to zamrzí – a soud jediného bystrého musí přece ve vašich očích převážit plné divadlo těch ostatních.⁷⁰</i></p>	<p><i>přehnanost a nepatříčnost odporuje smyslu herectví, kterým od počátků až do dneška vždycky bylo a je nastavovat světu něco jako zrcadlo. Ukazovat ctnosti její tvář, přetvářce její masku a předvádět dobu i sám čas v pravé podobě a se vší naléhavostí. Když to přeženete, překroutíte, možná vás hlupáci odmění smíchem, ale soudné lidi určitě zarmoutíte, a z nich jeden jediný by měl být pro vás důležitější než celé divadlo těch ostatních.⁷¹</i></p>
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The excerpt is taken from the part where Hamlet decides to arrange a theatre play revealing the truth about the death of his father, and he gives instruction to the actors.

The source text is divided into four sentences. Sládek's translation consists of three sentences. Urbánek divided the text only into two sentences and Josek into seven sentences.

Sládek in his translation again used literary expressions (*budiž*) as well as archaistic expressions (*jejížto, jest*). There are also visible the archaistic suffixes -ti of verbs (*držeti, ukázati, míti*). Sládek sometimes left out the verb "to be/být" (*vše, co přehnáno; to, když přehnáno*) and shortened the

⁷⁰ SHAKESPEARE, William. *Hamlet*. Translated by Zdeněk Urbánek. 2nd ed. Praha: Orbis, 1966. pp. 80-81

⁷¹ SHAKESPEARE, William. *Hamlet, prince of Denmark. Hamlet, princ dánský*. Translated by Jiří Josek. 2nd ed. Praha: Romeo, 2007. pp. 113-115.

word “*nebo/or*” on archaistic expression “*neb*”. He often used also shortened forms of adjectives (*přehnáno, sehráno*).

The most visible difference between the three translations are probably in the beginning of the excerpt. Jiří Josek divided the first sentence in to two sentences and used free translation. He used figurative, maybe even colloquial, expression “*hrát moc při zdi*” for expressing the part “*Be not too tame, neither*”. Urbánek used free translation as well and translated it less expressively as “*Nepřehánějte ani umírněnost*”. He also connected the sentence with the following one to create one longer sentence.

In the rest of the excerpt is interesting particularly the choice of equivalents.

Interesting is the way how the translators translated the expression “*the unskilful*”. Sládek used archaistic and literary translated equivalent “*nevědomci*”, Urbánek also used archaistic equivalent “*nedouci*” and Josek used contemporary colloquial equivalent “*hlupáci*”.

The other differences between the individual translations are better visible and described on the other two excerpts.

2.4.3. A Convocation of Politic Worms

Original text, IV. 3.	Josef Václav Sládek (1916, 128)
<p>HAMLET: <i>Not where he eats, but where he is eaten- A certain convocation of politic worms are e'en at him.</i></p> <p><i>Your worm is your only emperor for diet. We fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service</i></p>	<p>HAMLET: <i>Ne, kde jí sám, ale kde jest pojídán; jistá státní rada politikářských červů se právě dala do něho. Takový červ jest vám hotový císař co do stravy. My krmíme všechny tvory, abychom vykrmili sebe, a samy sebe krmíme pro ponravy. Váš tlustý král a hubený žebrák jsou toliko různá</i></p>

– <i>two dishes, but to one table. That's the end.</i> ⁷²	<i>jídla, dvě mísy na jediný stůl; a to je konec.</i> ⁷³
Zdeněk Urbánek (1966, 115)	Jiří Josek (1999, 161)
HAMLET: <i>Ale ne, sám nejl. Jiní ho tam jedí. Koná se nějaký sjezd politických červů a ten se do něho hned pustil. Pokud jde o stravu, tak červ je hotový pán světa. Krmíme všechny tvory, abychom měli čím se krmit, a sami se krmíme pro červy. Tučný král a žebrák kost a kůže jsou jen dva druhy jídel, dva rozmanité chody pro jeden a týž stůl – tím to končí.</i> ⁷⁴	HAMLET: <i>Ne tam, kde jedl, ale kde je pojídán. Je hlavní položkou na pořadu jednání jisté podzemní frakce. Už ho pořádají. Víte, kdo je králem všech jedlíků? Červ. Krmíme dobytek, abychom se najedli, a jíme, abychom nakrmili červy. Tlustý panovník a vyzábělý žebrák nejsou z hlediska gastronomie nic jiného než dva chody na téže tabuli. To jsou ty konce.</i> ⁷⁵

The excerpt is taken from the scene, where Hamlet pretends madness. He is asked where is Polonius and he answers that Polonius is at supper. The whole part with the supper and worms is a metaphor. Hamlet metaphorically says that Polonius is dead and buried.

The original text consists of four sentences. Sládek's translation is divided also into four sentences and Urbánek's translation into six sentences. Josek's translation consists of eight sentences. As it is visible from the

⁷² SHAKESPEARE, William. *Hamlet, prince of Denmark. Hamlet, princ dánský*. Translated by Jiří Josek. 2nd ed. Praha: Romeo, 2007. p. 160

⁷³ SHAKESPEARE, William. *Hamlet, kralevic dánský*. Jubilee ed. Translated by Josef Václav Sládek. Praha: Otto, 1916. p. 128

⁷⁴ SHAKESPEARE, William. *Hamlet*. Translated by Zdeněk Urbánek. 2nd ed. Praha: Orbis, 1966. p. 115

⁷⁵ SHAKESPEARE, William. *Hamlet, prince of Denmark. Hamlet, princ dánský*. Translated by Jiří Josek. 2nd ed. Praha: Romeo, 2007. p. 161

three excerpts, Josek's translation is divided into the largest number of sentences in comparison with the two compared translations. As was mentioned in Chapter 1.2.2., dividing into several shorter sentences can be a way how to solve the problem with complicated syntax.

In the part *"Not where he eats, but where he is eaten"* Shakespeare used active voice first and then passive voice. Both Sládek and Josek kept the form. Sládek used archaistic form of the verb *"to be/být"* in the passive voice and translated the part as *"jest pojídán"*. Josek used past simple in the part with active voice and translated it as *"Ne tam, kde jedl..."*. Sládek in the same part used present simple, as it was used also in the source text. Urbánek divided the part into two short declarative sentences. He used in active voice and present simple in both sentences: *"Ale ne, sám nejí. Jiní ho tam jedí."*

Interesting is also the way the translators solved the part *"A certain convocation of politic worms"*. Sládek translated it as *"Jistá státní rada politikářských červů"*. Urbánek translated it similarly, but instead of more convenient equivalent *"jistý"* used equivalent *"nějaký"*: *"nějaký sjezd politických červů"*. Josek translated the whole sentence freely and his version is: *"jednání jisté podzemní frakce"*.

Both Urbánek and Josek use for the word *"worms"* only one Czech equivalent *"červi"*. Sládek uses also more archaistic equivalent *"ponravy"*.

Both Sládek and Urbánek translated the word *"creatures"* literary as *"tvorové"*. Josek used other equivalent *"dobytěk"*, that sounds more expressively.

Conclusion

To summarize it, in theoretical part general theory of translation is shortly introduced. The part also includes a wider chapter about translation of drama. Dramatic text is described in the chapter as well. The chapter is divided into three subchapters, that summarize problematics of blank verse, a general theory of dramatic translation and a verse line. The part about dramatic translation is described in more detail.

Several important facts about William Shakespeare's life and works and a summary of *Hamlet* are mentioned at the beginning of the practical part. The comparison itself follows immediately after a short introduction of chosen translators. Three excerpts from the translations by Josef Václav Sládek, Zdeněk Urbánek and Jiří Josek are compared in the part. Particularly the form and vocabulary are considered in the comparison.

When comparing the three translations, I was impressed by the contrasts between the individual translations. As it was supposed, the most different is the translation of Josef Václav Sládek. Firstly, his translation is longer than the source text. He tried to translate the text as accurate as possible and, as a result of this, his translation is very poetic and includes many archaistic expressions. The syntax of his translation is complicated. I consider his translation as brilliant, but it can be generally more difficult to understand for a contemporary reader. The translation is rather convenient for reading.

As it was expected, both Urbánek's and Josek's translations used free translation in some parts. Their translations are generally easier, clearer and better acceptable for a contemporary reader. Both translations are rather convenient for staging.

In my view, all the three translations are excellent. I was most impressed by the translation of Zdeněk Urbánek. I consider it as an ideal point

between the two contrary translations of Josef Václav Sládek and Jiří Josek. Urbánek's translation is still poetic, but not so archaistic as the Sládek's one, and very well understandable and acceptable for a contemporary reader, but there are not used so colloquial or even vulgar expressions that sometimes occur in Josek's translation.

In conclusion, Urbánek's and Josek's translations are more illegible for a contemporary reader and more suitable for a theatre production, whereas Sládek's translation is too complicated for a contemporary reader and it is rather convenient for reading.

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Abstract

The aim of the thesis is particularly to compare three variants of translations of *Hamlet*, a tragedy written by William Shakespeare, and to point out some of the differences and similarities between them.

The thesis is divided into two parts, theoretical and practical. The theoretical part includes a short summary of the general problematics of translation, a chapter about dramatic text, blank verse and the theory of dramatic translation.

Several important facts about the life of William Shakespeare and general characteristics of the play, including a short summary of its plot and characters, are mentioned at the beginning of the practical part. The part includes also several information about the chosen translators. The next chapter is about the comparison of the three translations, for which were chosen three excerpts. General features of the translations and the differences and similarities between them are described in this chapter.

Resumé

Cílem této bakalářské práce je především porovnat tři varianty překladu tragédie *Hamlet* Williama Shakespeara, a upozornit na jejich případné odlišnosti a podobnosti.

Práce je rozdělena na dvě části, teoretickou a praktickou. Teoretická část zahrnuje stručné shrnutí všeobecné problematiky překladu, pojednání o dramatickém textu, blankversu a kapitolu z teorie překladu dramatu.

Na začátku praktické části je zmíněno několik nezbytných údajů o životě Williama Shakespeara a všeobecná charakteristika hry, včetně stručného shrnutí obsahu a popisu postav. Tato část obsahuje také několik informací o vybraných překladatelích. Následuje porovnávání překladů, pro které byly vybrány tři úryvky. V této části jsou popsány charakteristické rysy překladů a jejich jednotlivé odlišnosti a podobnosti.